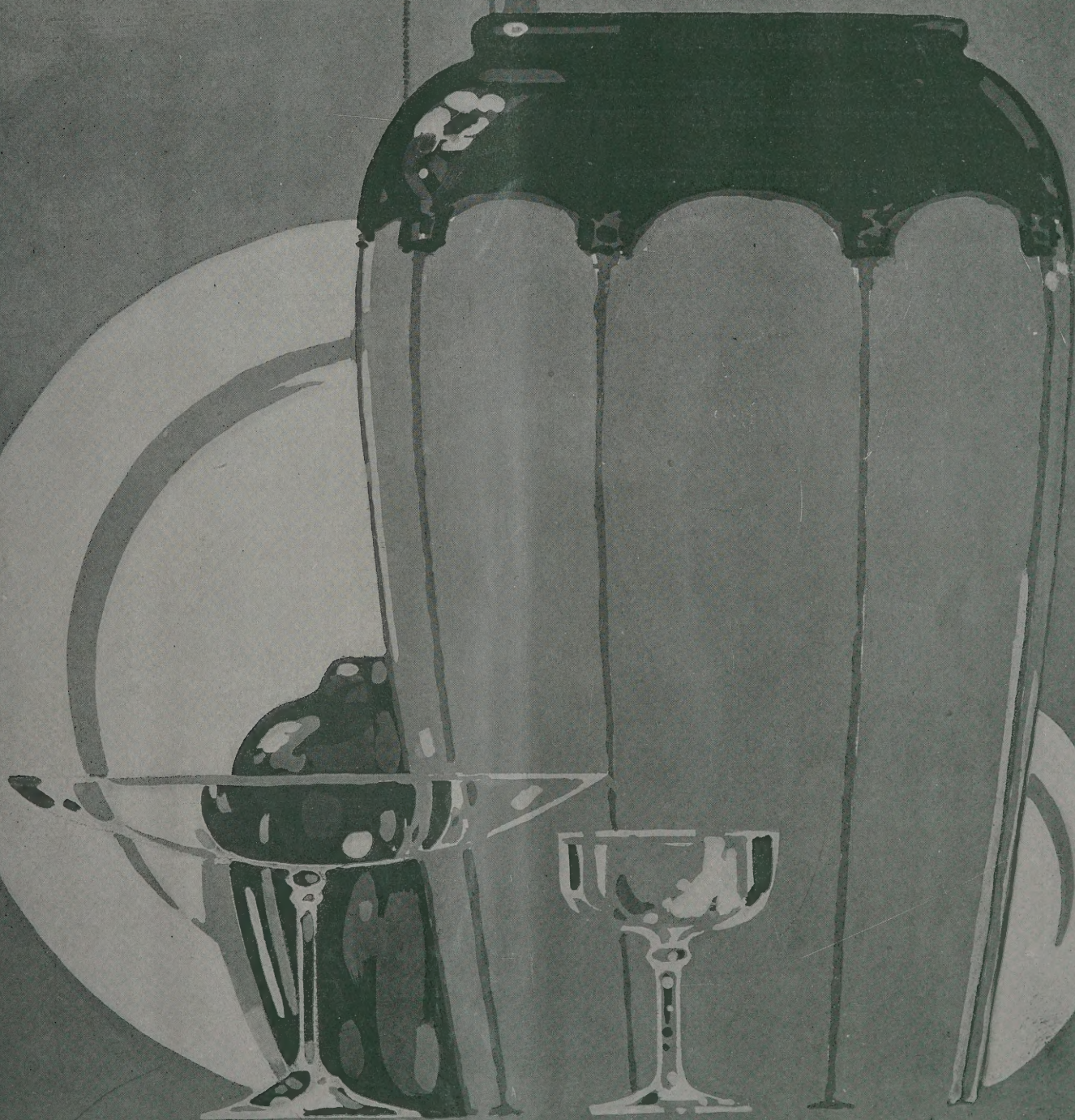


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# POTTERY & GLASS



HUOTT PUBLISHING COMPANY

450 FOURTH AVENUE,

NEW YORK

VOLUME XIV. No. 6

JUNE, 1915

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## CHARLES R. GRACIE

MANUFACTURER OF

### Electric Lamps and Shades

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No illustration  
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MANUFACTURERS OF FINE TABLE GLASSWARE

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THE NEW 1915 EDITION

OF THE

# POTTERY & GLASS DIRECTORY

AND BUYERS' GUIDE

1 9 1 5



Comprising a complete list of the Pottery, Glass, Art Metal, Lamp and Lighting Fixture Manufacturers and Importers, Jobbers and Selling Agents in the United States, alphabetically arranged and classified, together with a classification of the principal branches allied with these trades : : : : : :

Also contains the Official American Price List of White Granite and Semi-Porcelain Wares and the English & Sterling Price List—this is the ONLY book containing these indispensable lists together : :

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Contains a list of several thousand names and is the only book of its kind published in the trade and one of the most useful.

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## New Decorative Silks

Cheney Mysore Silk and Cheney Geisha Silk are two new weaves produced especially for the daintier bits of decoration.

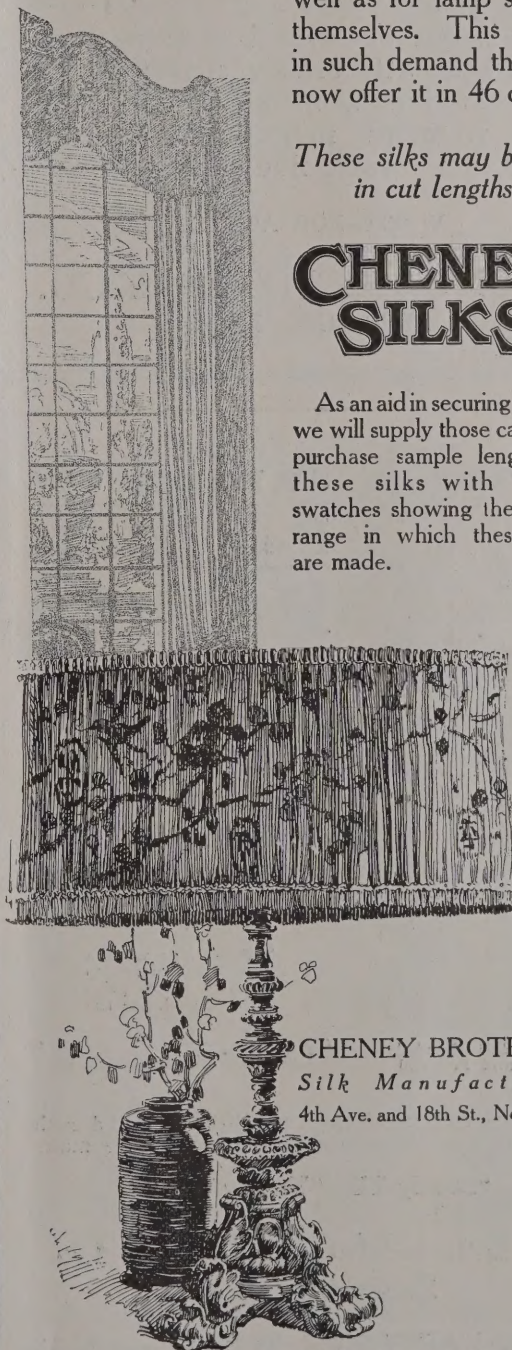
The new Cheney Mysore Silk is indescribably beautiful as a lamp-shade material, softening and mellowing the light's rays in a most pleasing way. As casement draperies and for other decorative uses these Mysore Silks offer a delightful variety of color combinations and pleasing designs for period or original effects.

Cheney Geisha Silk is a variety of Habutai. Especially suitable for lamp-shade linings as well as for lamp shades themselves. This silk is in such demand that we now offer it in 46 colors.

*These silks may be had in cut lengths.*

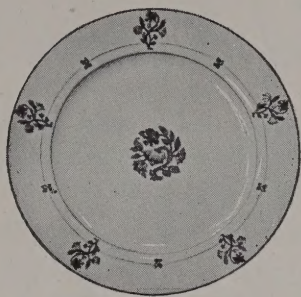
## CHENEY SILKS

As an aid in securing orders, we will supply those caring to purchase sample lengths of these silks with color swatches showing the entire range in which these silks are made.



**CHENEY BROTHERS**  
*Silk Manufacturers*  
4th Ave. and 18th St., New York





St. Albans Pattern

of

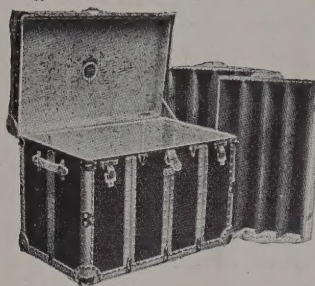
## SYRACUSE CHINA

This is one of several patterns that have been attractively advertised to several million women—readers of the best women's magazines. People want this durable fine china.

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TRUNKS**

For CHINA  
and GLASS

**PLATE  
TRUNKS**

Catalogue on Request

**NEW YORK**

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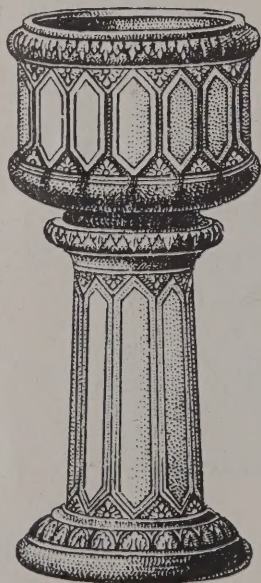
## "Moss Aztec" (That different line)

This is one of the many original and popular designs created in our studio and finished in a rich red brown color of the historic Aztec, with a green deposit as of nature's touch through countless decades of exposure.

Ask for catalogue of "Moss Aztec Ware."

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SOUTH ZANESVILLE, OHIO

COMPLETE LINE SHOWN IN NEW YORK CITY  
WILLIAM M. WARRIN, 23 WEST 23RD STREET



No. 2280 Blended  
Pot and Pedestal

## Jardinieres Pedestals Umbrella Jars

Largest and most complete line made in the United States. If you want the low priced kind we have them. If your trade demands better grades try our

**Basket Weave  
Green Woodland  
Navarre  
Etc., Etc.**

Suppose you want a good Jardiniere to retail at a low price for a special, see the

**"Lines That Sell"**

Jardinieres to retail from 5c to \$10.00 each and each and every one show profit. Don't forget we make the

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**The Brush-McCoy Pottery Co.**  
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A VERY COMPREHENSIVE  
LINE OF FINE DECORATED  
GLASSWARE IN RUBY,  
RUBY AND GOLD, IVORY  
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Your inspection of the new **PAIRPOINT** Lampline is especially requested—New ideas, original designs and careful workmanship combine to make our new line better than anything we have shown before. Mahogany bases, brass trimmed, with beautiful hand-painted glass shades, is a new combination that will open up new sales for you. See the line.

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Corner of Twenty-ninth Street

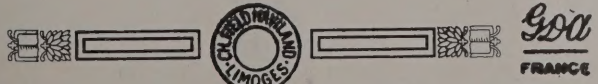
Dealing Exclusively in the  
"G.D.A." Limoges China

IMPORTATION DEPARTMENT — New samples are now ready; also all the patterns and shapes formerly offered by Porcelaines G. D. A. at this address.

STOCK DEPARTMENT — Full assortment white staples, open stock patterns, fancy table dishes and white fancy pieces for amateur decorators—all in sufficient quantity to supply any reasonable amounts without delay.

HOTEL DEPARTMENT — Are furnishing the best hotels of the U. S. and Europe.

GDA  
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### YE COLONIAL DAYS STERLING CHINA

*Same as used by your Ancestors  
the Pilgrim Fathers*



NOT A PREMIUM



Colonial Decoration No. A594

**Exclusively for the Jobber and the Retail Store  
THE SEBRING POTTERY CO., Sebring, Ohio**





No. 29.—An attractive grouping of black and white china, the fruit and flowers introducing just enough color to increase its appeal. The chinaware, part of which is domestic, has a pure white body and was decorated in this country after original designs. It is shown in New York City.



# POTTERY & GLASS

VOLUME XIV. No. 6.

NEW YORK, JUNE, 1915.

TERMS: \$2.00 per year in advance  
25 cents per copy

## The Struggle For More Business

THE MAN WHO DOES NOT HAVE AN AMBITION TO FIGHT FOR MORE BUSINESS IS ALREADY GOING BACKWARD—A CHAPTER REPRODUCED FROM "WHERE HAVE MY PROFITS GONE?" BY M. P. GOULD

**B**USINESS is a struggle. Success belongs to the strong. The careless and ignorant and self-satisfied and lazy and unprogressive are all handicapped. They seldom win. Competition is keen; to some, it is fierce, to all it is relentless. You cannot get away from it, it is there all the time. Some other firm waiting to take your customers; some other salesman waiting to step into your shoes; some other bookkeeper watching for you to make a mistake; some other merchant with his eyes on your health or your habits.

Business is so organized that its eyes are on all sides; it sees everywhere. The president of a billion-dollar corporation visits a gambling place a few times and is deposed from his exalted position. A broker's wife runs up a big bill at one store and then neglects paying. She goes to another store, and a third and fourth and to the tenth; they all know her record, they will not give her credit.

Capital is everywhere. There is so much money that it is seeking investment in every line of business that will give a safe and adequate return. The man who can prove to capital that by the expenditure of one hundred thousand dollars in advertising he can greatly increase the business, will quickly get the capital. With the hundred thousand dollars to spend in getting more business, he begins to make inroads upon his competitors. They retaliate by making improvements in their stores, and in their business, or their package, or their system, and then spend two hundred thousand dollars on advertising.

The mind of the successful business man is alert all the time, looking out for, and working out, new methods of improving service to customers. The merchant or manufacturer, shipper or jobber, who falls behind in his service for any reason whatever, soon feels his ground slipping away from under him.

Business is not a matter of promise, but of per-

formance. A business man or institution is rated by his productions. If he does not serve his constituency to its satisfaction, that constituency will select some other servant.

There are seven modern weapons used in the fight for more business.

First: The first weapon is good goods at a fair comparative price. The buyer must feel that he is getting sufficient value for the money, so that in comparison with other goods offered him he will still continue to repeat his orders for those goods.

Second: The second weapon is good methods of handling those goods. It may be a method of selling from the manufacturer to retailer, or method of selling from retailer to consumer. It may be a method of handling the goods in transit, or of insuring the goods against loss by fire. Whatever it is, it must be satisfactory in comparison with other similar methods.

Third: The third weapon is employees. They must be agreeable to the purchaser or buyer, courteous, willing, honest, clean, competent. If the employees in one store are below the personnel in another store or other business of any kind, that business will suffer; the fight to hold its customers and get more customers will be just that much harder and less productive.

Fourth: The fourth weapon is advertising. This includes not only the newspaper advertising, the street-car, magazine, bill board, sample, novelty, catalogue, or other advertising, but it includes the displaying and decorating of goods so as to enhance their value and increase the desire for them.

Fifth: The fifth weapon is capital. Capital may be either cash or credit. If one man has one hundred thousand dollars cash, and another man has one hundred thousand dollars first-rating credit, the man with the cash has very little advantage over the man with the credit. Indeed, in the long run, for all kinds of business dealings, the man with the



credit will be more apt to have the advantage, because the man with the one hundred thousand dollars cash may be a crook, but the man with the one hundred thousand dollars first-rating credit must be responsible. He has lived a life, and made a success to warrant that credit.

Sixth: The sixth weapon is service. This covers a wide range of subjects. In a store, it may be the equipment of the building, a prompter and more accurate delivery department, a more liberal and accommodating credit system, rest rooms, and a thousand and one other things. In manufacturing, it may be more liberality in dealing with the retailer, or more liberal treatment of the public. In transporting, it may be a better organized system, so that goods will go forward in less time and in greater safety. In some other branches, it may be a more perfect organization and classification of knowledge, which would permit a better service to the person who desired to make use of that knowledge. Service is another word for the art of pleasing customers, knowing what they want, and giving it to them with a good and pleasing grace, with profit to the giver.

Seventh: The seventh weapon is absolute business integrity and honesty. This is the most essential of all. With these seven weapons, good goods at a fair price, satisfactory methods, satisfactory employees, effective advertising, plenty of capital, and a service that is pleasing to customers, modern business is waging a constant and relentless warfare.

The little retailer may have all of these—and may have them in a more directly usable form than his bigger competitor. The big store has them, and is employing the brains of the greatest experts in modern merchandising to turn out new and more effective ways of putting those weapons into use. The manufacturer is trying to perfect them, the shipper, the banker, the seller, the advertiser, everybody who deals with business is fighting to perfect his business so that in the limelight of modern competition and investigation and publicity it can stand out clearly meriting more business.

Business has no use for the pessimist, or the skeptic or the disbeliever. The man without faith cannot succeed in business. The man who believes in himself, and in business conditions, has the battle half won.

Optimism is contagious. A merchant or clerk can win customers with a simple and cheerful "Good Morning," since that reflects genuine appreciation. A waiter can make a dish look appetizing by merely saying, "Doesn't that look delicious?" when he sets it down in front of you. Every business man is a general. If he does not think out his plans for cam-

paign, be it ever so insignificant, that campaign may be a failure.

Courage a virtue. It appeals to the human heart. The brave man will always be admired whether he is swimming against a current to save a drowning person or at the helm of a business trying to make it a big success. The world wants leaders. Employees want to work for a house that has a competent and succeeding head.

Winning is a growth. No one can be a big success in one step. The ability to fight for more business has to be learned gradually. The man who is every day getting a tighter hold on his business, who is making progress, who is pleasing his customers, who is giving them a better service, whose credit is improving among those from whom he buys—that man is winning in his fight for more business.

What fun it is to win! How it fills the heart with enthusiasm and thrills the ambition. There is nothing more satisfying, more stimulating, more inspiring than to see business, your business, growing day by day, and year by year under your guidance, at first slowly, then faster and faster until you wonder where it all comes from.

The man who does not have an ambition to fight for more business is already going backward. He will soon be down and out. He need not be considered. The "comer," the "future great," the men who will be the successful ones, little or big, are those who are ambitious to make their business better and bigger—always bigger and better, under the seven rules we have tabulated.

#### SECRET SERVICE MEN TRAIL GLASS COINS

IT has just been discovered that there are two distinctive ways to make money with glass. Dealers the world over have been pushing glass specialties and tableware for years, and many of them have made money. Now comes another glass specialist who is also pushing glass. The difference, however, lies in the fact that the last named is pushing "the queer," and his actions have set bankers and business men on the lookout for a counterfeit gold coin. It is said that the Secret Service are on the trail of dishonest "Specialist" who is turning out bogus \$5 and \$10 pieces that in appearance and ring are said to be almost perfect. The chief difference between the real stuff and the counterfeit is that almost twenty-five per cent. of the gold is replaced by molten glass, and the pieces are not heavy enough. We hope the Secret Service lands their man, and use one of those glass revolvers on him. They might also blow him to a plate of glass "fried" eggs and a mug of glass beer as a further indignity. There's nothing like a dose of your own medicine for a quick cure.





Two attractive lamp groupings at the Manufacturers' Loan Exhibit held in New York City under the auspices of the New York Edison Company.

## Lamps of Many Makes Shown in Loan Exhibit

**A**N excellent opportunity to inspect the best of the new lamp lines was afforded by the recent loan exhibit of artistic electric table lamps made by the New York Edison Company. While arranged primarily for the benefit of the general public, the exhibit was also of great interest to the trade as it enabled the lamp buyers and dealers in the Metropolitan district to see the newest creations of the leading manufacturers grouped, an idea if regularly carried out that would undoubtedly be well supported by the retail dealers.

This was the first time within memory that a successful effort has been made to get the products of a score or more lamp manufacturers assembled in one exhibition, and the results were indeed gratifying, for twenty-one concerns contributed to the collection; in all there were about one hundred and fifty types of portables shown. And while all were decorative, they were not selected with an idea of displaying the most expensive products of the makers, for in the group were lamps that could be retailed at from six dollars to two hundred and fifty dollars each.

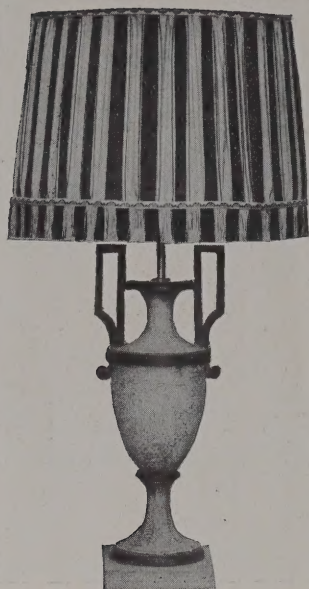
From an artistic standpoint the collection was excellent. Beautiful silk and parchment shades, some exquisitely hand-painted were shown in combination with wood, composition and porcelain bases. All-glass and all-pottery lamps in original shapes, decorations, and glazes were grouped with cast and modeled frames with leaded and art glass shades. The prevailing period styles also were especially well represented in the porcelain, wood and metal lamps. In addition to the table lamps, the exhibit also included demonstrations of some of the newer methods of semi-indirect and indirect illumination and their effects.

One of the newer designs noted in the collection were an all-glass portable with a vase shaped base and bell shade, and carrying a conventional floral decoration. The design was a stencil effect in white, the ground being blocked out in an antique red. Another that attracted attention was a modeled metal two-light portable, the base of which at first glance seemed to be a plain copper-colored earthenware vase. This lamp had a copper frame shade with large panels of golden yellow art glass. The collection of desk and boudoir lamps was exceptionally strong, the best being imported porcelain bases with silk shades painted to correspond with the decorations on the base. While unusual the exhibition undoubtedly served its purpose and will result in considerable new business for both the retailer and manufacturer.

### PREHISTORIC POTTERY SAVED FROM RIVER

**T**HE collection of pre-historic South American pottery dug up out of the Amazon by Algot Lange, the explorer, will not be dumped into the East River, as Mr. Lange recently threatened to do after failing to find a purchaser. The collection will remain on exhibition at the Municipal Art Gallery. Some of the collection will be placed on view in one of the large cases in the Washington Irving High School as a continuous loan to the school. There are 5,000 pieces of Indian pottery, which the explorer values at \$25,000, in the collection, which has been viewed by representatives of many large museums with a view to its purchase, but as yet no one has come forward with the price Mr. Lange wants. Therefore New York continues to benefit.





## Popularity of the Silk Lamp Shade

THE SELECTION OF A SHADE COVERING IS THE MANUFACTURER'S CHIEF CONCERN. THE FABRIC MUST BE ONE THAT HARMONIZES WITH THE BASE WHETHER IT BE WOOD, PORCELAIN OR METAL. THE WRONG MATERIAL ON THE SHADE THROWS THE LAMP OUT OF HARMONY WITH THE REST OF THE FURNISHINGS.

The lamp shade on the left is an attractive black and white striped Mysore silk, while the one on the right is covered with a rich brocade. Both silks are from the line of Cheney Brothers, New York.



THE beautiful line of lamp shade silks brought out recently by Cheney Brothers, New York, brings to mind the importance of the lamp shade in every decorative interior. The wrong material on the shade makes the lamp the first thing noticeable upon entering a room, for it immediately throws the entire decorative scheme out of harmony with the rest of the furnishings.

Nearly every department store, exclusive shop and lighting fixture dealer now carries large stocks of ready-made shades, and also make up shades to order. However, the chief concern in making up shades is not the originality of the wire shape, as many have been led to believe, for in the selection of the proper fabric lies the keynote of each creation, whether it be merely a plain silk or an elaborate period production with edgings of gold galloon or cord.



A charming Mysore silk that is especially adapted to lamps of this nature, is shown above.

The manufacturers of lamp shades are now more than ever paying particular attention to their fabrics. If they are working in wood, the pattern must be one that harmonizes; porcelain bases demand fabrics that may be impractical for use with metal, and so on

down the list, each base calling for a different shade fabric according to its design.

Another very important question to be considered before the final selection can be made is whether or not the beauty of the colorings and pattern is retained when shown directly against a strong light. The decorative possibilities of the lamp shade were seen sometime ago by Cheney Brothers, New York, whose lines of drapery and upholstery silks have long been standard in the decorative trade, and after carefully studying the needs of the shade manufacturer they have brought out a remarkable collection of silk fabrics that are ideally adapted to the requirements of the lamp shade trade.

Chief of this splendid assortment of materials are the new Cheney "Mysore" silks. Beautiful to a degree, in the hands of the man who knows his craft they accomplish marvels. They are delicate of texture and coloring, and have a softness of age which makes them all the more charming. Wonderfully transparent, the light falls through them in mellow tones indescribably artistic. And above all the pattern shows clear and distinct, in fact



An artistic shade of Tonquin broche with small pattern in self-colors.



increasing the beauty of the texture and colorings, when it is used to shade the most brilliant electric bulbs.

Every conceivable kind of pattern from the conventional and floral to the most exquisite period designs are included in the showing, and each was created with but one thought in mind, to meet the requirements of the lamp shade maker, no matter what the conditions may be.

They are making a specialty of taffetas and Marcellines designed especially for the shade trade, the former fabric coming in both plain colors and all the popular stripe combinations.

Then there are the "Geisha" silks for shade linings but just as adaptable for the shades themselves when a plain material is desired. They come in a range of forty-six colors and are thirty-six inches wide.

Their "Habutai" silks and "Tonquins" are also splendid materials for the shade manufacturer to use, the latter being a broche silk with small patterns in self colors, and are used by manufacturers who desire to create a brocaded effect. These come in thirty-one-inch widths.

The lamp shade maker will find the Cheney Brothers' line about as complete an assortment of shade fabrics as it is possible to produce. In fact, there is no material for either covering or lining lamp shades that they do not manufacture. All these silks are to be had in cut lengths, and if the manufacturer cares to purchase a sample length of one design they will furnish him with swatches showing the complete range of colors in that particular design. These color swatches are of great value in securing business, for it enables the dealer to match up perfectly with the other room furnishings, eliminating guess work and dissatisfaction. These can be obtained from the firm at the New York headquarters, 215 Fourth Ave., corner Eighteenth St.

The lamps used here to illustrate the use of Cheney silks are from the line of A. H. Notman & Co.

#### KEEPING TRADE IN THE HOME TOWN

THE fad for buying at a distant city will in time wear itself out, but in the meantime you feel that you want to do your best to check the outgoing trade from your own district. Make this a campaign rather than a battle. It is better to boost your own end of trade than to waste time and strength in trying to undermine some one else.

Make a specialty of installing every set of china, piece of glass or lamp which you sell, and warranting it in good condition. There is a satisfaction to the buyer in knowing in advance just how the different pieces will look. No picture or words can accurately supply the results obtained by the eyes. You have here a great vantage ground, too, if you choose to take it. You know your territory, its needs, how each patron can make the most out of available means, thereby holding a natural advantage over the city store. You can cater to individual tastes, and by doing this, be assured of a permanent satisfaction being given to every customer.

You may incidentally mention to some influential citizen the fact that a leading metropolitan firm has through one of its skillfully worded correspondence course aliases or some other subterfuge asked you regarding the standing of certain townsmen. Let the word be generally understood that the firms who make such a holler about their credit systems have their "look-up" representatives sharply following all creditors, and are even, through shallow schemes, asking you to assist them in relieving you of your legitimate trade. This method will at once turn favor where it belongs; for no straightforward person will care to be a part in such a surveillance.

Be a booster for your home town. Lead in plans for civic improvements. Prove that your profits in part go back to your home stores.

See that your delivery wagon—or automobile, if you have one—presents such an appearance that no one will resent having it drive up with goods.



An exceptionally good shade treatment that harmonizes perfectly with the richly carved wood standard. Cheney silks are used for the covering and lining of the shade.





General view of pits and drying sheds of a Pennsylvania kaolin plant.

## An American Kaolin Industry

MANY KAOLIN DEPOSITS OF CONSIDERABLE SIZE ARE FOUND IN PENNSYLVANIA, THE PROCESS OF MINING AND REFINING BEING SOMEWHAT DIFFERENT FROM THE METHODS USED IN OTHER CLAY DISTRICTS. WAR IS HELPING THE INDUSTRY TO SOME EXTENT

By H. WINSLOW FEGLEY.

**A**MONG the clay deposits found in Berks County, Pennsylvania, there are such as are known by geologists as the the Hagerstown clay loam and the Penn clay loam. Among the former is the sub-type of massive limestone of the Cambro-Silurian age, affording an abundant supply of limestone for the farmers to enrich their top soil; close thereto are veins of hydrous aluminum silicate, commonly known as kaolin, formed in ages past through the decomposition of feldspar. In all probability, the fields wherein the Berks County kaolin mines are located, were surrounded by granite, for only two miles away from those rich kaolin beds are immense quarries of granite rock, among the finest found in the State of Pennsylvania.

The surface soil around these mines consists of a brown silty clay loam of the Hagerstown type. The sub-soil is yellow or yellowish red, grading gradually into a clay loam at 16 or 20 inches. The silty upper sub-soil sometimes lacks the features noted, and the surface soil then grades directly into the clay loam. Here and there fragments of limestone are found in the sub-soil and the bed rock of limestone is often encountered at a depth of two or six feet, for all around the kaolin mines, and within a mile or two, are valuable limestone quarries and kilns.

The kaolin deposits were first discovered in 1876 on the lands of David DeLong, where the beds were quite numerous and the product almost pure white, making it especially adapted for the uses of paper manufacturers, the finer clay products, and for the use of chemists and ceramists.

The word "kaolin" is accepted as the Chinese term designating earth that is serviceable in the manufacture of porcelain. In addition to the rich deposits in Longswamp township, other deposits are found in Delaware and Chester counties and on the northern side of the South Mountain, in Lehigh County. The clay discovered in this township is known as being of an excellent quality; it lies in eroded cavities of the lower Silurian limestone-white, red, yellow and brown clay in close proximity to limonite iron deposits.

The kaolin that is mined in Longswamp township is taken from pits from 25 to 100 feet in depth. The clay, as it is dug from the earth, is carried to the surface by an endless bucket system, which works automatically, and as soon as it reaches its destination workmen shovel it from the dumping wharves upon wheelbarrows, in which it is wheeled to the extensive pits, lined with heavy planking, that are hollowed out of the earth near by. There are six or eight of these pits at each of the more important mines, measuring



## POTTERY AND GLASS

from 200 to 300 feet in length by half as wide, and about 12 feet deep.

When one of the pits is filled with the rough kaolin it is flooded with clear water, which is left in the pit for three or four months.

Occasionally these pits are flooded in the fall of the year and left until the following spring, but in summer two floodings of a pit may be made. The water will evaporate to a certain extent, and a close watch is kept upon every pit, so that there is always enough water above the surface of the deposited kaolin.

After this soaking process is thoroughly completed the kaolin is again lifted from the pits and spaded out in small blocks, which are again placed on the wheelbarrows and hauled to the drying houses, where the blocks are placed on shelves, one tier above another, for the purpose of thoroughly drying. The kaolin being full of pores, has, during its stay in the pits, absorbed a good deal of water, and this has all to be disposed of by evaporation. It usually takes several months' drying on these racks before the sun and air has finally drawn away the water.

In some of the more extensive plants in Pennsylvania the liquid containing the kaolin as it comes from the earth is run into channels—sometimes called drags—where the coarser impurities are left, and as it continues to other channels (known as micas) still finer particles settle to the bottom of the channel, leaving the kaolin in a purified condition.

The mixture in this process is water-like, looking



The Kaolin is dug from the pits and then wheeled to the drying sheds.

like limewater or whitewash when the clay is of the white colored material. From these channels the clay then runs into pits, as already described, until it has

acquired the consistency that is required to permit its removal to the drying house, which, in the more extensive plants, is heated by flues.

After this drying process the kaolin is ready to be ground into powder. The blocks, now slightly smaller



Placing the large chunks on the drying racks.

and much lighter in weight, are again placed on the wheelbarrows in the smaller plants and upon trucks in the more extensive ones and conveyed to the grinding pits, which resemble to a certain extent those used by potters to grind their clay, horse or steam power being used to do this work.

After the kaolin is ground so fine that it almost resembles dust, it is deposited into large bags holding about 200 pounds or, in some cases, packed in barrels and shipped to the concerns that at present operate the largest of these kaolin mines, and from this central point it finds way into the trade circles, finally reaching the manufacturing plant, where its use may be for half a dozen different purposes.

It is estimated that fifty per cent. of the Longswamp kaolin is used in the manufacture of clay products and paper commodities. A good deal is used to make alum, the valuable component of which for dyeing and printing is the aluminum sulphate.

Kaolin deposits are of various kinds, and are composed of three species of minerals: quartz, feldspar and mica.

The kaolin of the mines in Longswamp township shows a whitish color; generally, and when touched by the hand it resembles soap; but is soft and brittle and has an adherent nature and peculiar odor. Kneaded together with water, it absorbs the latter in considerable quantities and becomes plastic. A good deal of it has been used to make the cheaper grades of china.

*(Continued on page 27)*



# A Novel Way of Making Art Bronzes

THE recently perfected process of metalizing plaster and wood has made possible the reproduction at popular prices of various bronze *objets d'art*, and brought the beautiful works of the master wood carvers and sculptors within the reach of everyone. Incidentally it has opened a field wherein bronze-plated ware of every description will find a ready and popular commercial application. At present the demand is chiefly for book-ends, electric lamp bases, candlesticks and decorative desk pieces, and it is quite safe to say that library tables which would never be graced with genuine bronzes are now finding their volumes upheld by straining elephants of plaster with copper hides. It is quite certain, too, that the plaster elephant does his work quite as well as his solid bronze brother. And except to the connoisseur the difference in externals is hardly perceptible, even under the closest scrutiny.



Corner of a New York metalizing plant showing electro-baths and apparatus—  
Photo by Photographic Bureau, New York Edison Company.

Sales in the lamp and bric-a-brac department can doubtless be increased materially by intelligent application on the part of the salespeople. The customer will fight shy of bronzes when she is told: "Oh, yes! these are imitation bronze, but they are just as good as the real." Wouldn't it be better to say: "They are wonderful reproductions of works of art, produced right here in the U. S. A. by a new process in which a thick shell of copper or bronze is deposited on either a wood or plaster form."

Should further explanation be necessary the salesperson might say that this process of metalizing plaster, or wood, or any other substance for that matter, is now commercially practical, due entirely to the application of electricity to the work. It is an electric process throughout and one that has been perfected within the past five years after nearly fifty years of experimentation. The method is very similar to electroplating, except that the preliminary work differs.

The plaster or wood object is first impregnated with

wax and then a bronze powder is sprayed upon it. It is then suspended in an acid bath for the metalization process. This consists simply of the deposit of a thick shell of copper or bronze. An electric current passes through conductors to copper plates which are suspended in the tank. Particles of copper are deposited on the figure as the current, following the circuit created by the bronze powder, flows back to the generator. In order that the metal may be deposited evenly, copper plates are suspended on each side of the tank, the

object and its conductors forming the negative pole for both circuits.

Current for the electrolytic process is provided by a 2,000 ampere generator which is belted to a ten-horsepower motor. The potential is only one volt. The objects remain in the tank for thirty-six hours, after which they are buffed by machine, polished by hand and then finished in verdi, an antique treatment; bronze, gold, silver, dull brass or oxidized.

There are a number of concerns in New York devoted exclusively to the manufacture of this class of goods, some of which maintain a staff of sculptors throughout the year. Current for both the electrolytic process and for the operation of the motors used in the incidental polishing and finishing is provided from the mains of The New York Edison Company.

What are you doing about the goods that do not sell? An inventory of that stock would show you have three times as much of it as you think you have.

If you supply your clerks with antiquated means for doing business you cannot blame them if you get antiquated results—and little money.

If you are going to imitate other merchants, pick out good ones. It is just as difficult to imitate a bad example as a good one, and it produces no compensating results.



# What Ware Are You Selling At a Loss?

A VITAL BUSINESS QUESTION THAT CALLS FOR A CONSTANT COMPARISON BETWEEN THE SALE PRICE OF AN ARTICLE AND THE COST PRICE IN ORDER TO DETERMINE WHICH ARTICLES TO PUSH, CURTAIL OR ELIMINATE

W. E. LANGDON, C. P. A., EFFICIENCY ENGINEER.

(Continued from May.)

**W**HY keep cost records? The reasons may be various. They may be useful as a basis on which the selling price may be determined. Some manufacturers base their selling price on their estimated cost, adding a percentage for profit, risk, selling expense, etc.; others base them on their judgment as to what the market will bear, but on many lines the prices are fixed by competition and have no necessary relation to cost.

They may be kept for the purpose of determining what margin exists between the selling price of a given product, which is fixed by the market and the cost of manufacture and distribution.

If the margin is found to be large, the manufacturer is encouraged to push the business in that line and enlarge his plant; if it is found to be small, it is important to study the cost in detail to find how they may be reduced, or else to determine to discontinue that line of product and make something else.

They may be kept for general statistical purposes to inform the management of every detail of the cost of every department of the business with the object of reducing their cost whenever possible.

They may be kept as a basis for forming judgment as to the future policy of the business.

Many other reasons for keeping cost may be suggested.

## WHAT RECORDS TO KEEP.

Records should be kept to prevent a firm from making too low quotations. The cost per unit on each article manufactured should be compiled and filed in such a manner that it is accessible whenever wanted.

Analysis of the Cost of Production should be made periodically showing the cost per 1,000 cu. ft. of "Glost-Kiln Space Fired."

In order to obtain results from cost records they should be used in the management of the business. Records of cost work are of no value to anyone unless conclusions can be drawn from them and conclusions are of no use unless they lead to action.

To make records of value in drawing conclusions, they must be tabulated in comparative form so as to show contrasts and unusual conditions when they exist.

Efficient managements must always use a cost system.

The science and art of cost keeping has grown and flourished because it had a very important office to perform—to tell a man the truth about what he had

done, what his people had done with the time, materials and charges he had given them.

The modern plan of management has adopted the following economic policy: "Plan for the uneventful competition when you are buying your materials, hiring your people, planning your factory, selecting your machinery, equipment and arranging it—to make a product at the lowest possible cost without taking it out of yourself, your stockholders or your workmen—to sell it at the lowest possible price."

## COST SHEET.

- (1) Detail cost of one dozen plates, x size.
- (2) Average weight of one dozen plates.
- (3) Costs that are apportioned on a "per pound basis."
- (4) Clay (includes raw materials and slip house and dipping department labor and expense), xx lbs. at xxc..... \$xxxx
- (5) Costs that are apportioned on a "per dozen basis."

### Clay Department.

- (6) Jiggermen, pressers, casters, turners, and handlers of labor..... \$xxxx
- (7) Indirect expense (percentage of above labor), xx% ..... .xxxx
- (8) Percentage allowed for breakage (labor, \$xxxx, plus expense, \$x.xxxx, multiply by x%)..... .xxxx

### Kiln Department.

- (9) Bisque and gloss kilns (space required per dozen, xx cu. in. at \$xxxx)..... .xxxx
- (10) Total cost of white ware to decorating department ..... \$x.xxxx

### Decorating Department.

- (11) Decorating labor ..... .xxxx
- (12) Decorating material ..... .xxxx
- (13-a) Indirect expense (percentage of decorating labor) ..... .xxxx
- (13-b) Decorating kiln department (space required per dozen xx at \$xxx)..... .xxxx
- (14) Percentage allowed for breakage (white ware, \$x.xxxx, and half of decorating, \$xxx, multiplied by x%)..... .xxxx

### Packing Department.

- (15) Packing labor ..... .xxxx
- (16) Packing material ..... .xxxx
- (17) Indirect expense (percentage of packing labor) ..... .xxxx

- (18) Total cost to manufacture (factory cost) ..... \$x.xxxx
- (19) Selling expense (x% of selling price, except package) ..... .xxxx
- (20) Cost to make and sell (complete cost). \$x.xxxx
- (21) Selling price (lowest sales price)..... x.xxxx

- (22) Profit or loss..... \$xxxx
- (23) Percentage of profit or loss on selling price ..... x%

Editor's Note.—Reference numbers are used which correspond to the numbers shown on the Cost Sheet.

(Continued on page 26)



# POTTERY AND GLASS

WITH WHICH IS COMBINED

## GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.  
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.

Amalgamated April, 1905.  
POTTERY AND GLASS, Founded 1908.

Amalgamated April, 1909.  
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JUNE, 1915

No. 6

THE IGNORANCE OF THE BUYER. The ignorance of some buyers in reference to the affairs of their own business and field is surprising. They know just enough enough to keep their position—they know how to buy goods—they know how to sell goods—they know how to take care of the routine work of their department, but of the *finesses* that go to make up the "stock-in-trade" of the successful business man, they are quite ignorant.

It is not enough to know *how* to buy goods and *when* to buy goods—the buyer must know also *where* to buy goods most advantageously, and the precise moment to sell them most profitably.

Information of this character is not hard to get, nor is the path leading to its acquisition at all difficult. The only perquisites needed are consideration and attention—consideration of the various salesmen who come to show their goods, and attention to the topics of the times, and the requirements of the locality covered by the store.

Far too often the buyer considers himself a being above and apart from the salesmen who call on him. He thinks that because he is a buyer he must, of necessity, have learned everything there is to be known about his particular market, and that a salesman, therefore, cannot add to his information. He is not considerate of the "knight of the grip" and buys only what he has bought in the past. And as far as timeliness is concerned, he passes this topic by with a shrug. He believes that he can sell goods at any and all times without recourse to any particular daily event, and whatever happenings occur are for history and not for him.

But this procedure is entirely wrong. In the first

place the manufacturer, unlike the buyer, recognizes that he does not know it all, and consequently seeks to bring out new things and new novelties, and improve his assortment of regular staples. From time to time, therefore, he produces excellent numbers which the buyer never hears of—unless his attention is directed to them by the call or demand of some customer. And daily events, no matter how small or insignificant they may appear to be, can be turned into selling aids—or we might say, little "hooks" on which many special sales may be hung.

### PRICES OF ENGLISH POTTERY ADVANCED

A GENERAL advance in prices has been announced by the leading importers of English wares and all previous quotations have been withdrawn. The new quotations are now in the process of adjustment and will go out in the near future.

The increase will not, however, affect those dealers who had the foresight to place their import orders early, as all orders in the hands of the manufacturers prior to June 1 will be executed under the old quotations.

The advance has been general and is the direct result of the war. The causes briefly outlined are a scarcity of men, a  $7\frac{1}{2}$  per cent. increase in wages, a 35 per cent. increase in the cost of coal, and heavy war taxes, all of which tend to greatly increase the cost of production. It is expected that the new prices will be slightly higher than those which prevailed before the recent tariff reduction of 33 1-3 per cent., but the importers are quite confident that American merchants will respond when they have seen the new lines this fall for next spring delivery.

The scarcity of men in the skilled labor ranks was quickly taken advantage of by the labor interests and a demand for a 10 per cent. increase was made upon the manufacturers. The succeeded, however, in compromising upon a  $7\frac{1}{2}$  per cent. increase, but other items entering into the cost of production also advanced compelling them to announce a flat advance of 15 per cent. on earthenware.

*Below many of the illustrations of staple articles and seasonable novelties that are appearing in POTTERY AND GLASS we have put a number. This is to provide a simple method of referring for information. Just give us the number (never mind the page or the issue in which the article appeared) and we will gladly tell you all about it—size, color, price, and the maker's or distributor's name. Please enclose postage with your inquiry.*



# Technical Facts and Figures

AN INTERESTING DEPARTMENT OF TIMELY COMMENTS ON SUBJECTS OF PARTICULAR INTEREST TO THE POTTERY AND GLASS TRADE

## THE PLASTICITY OF CLAYS

THE Bureau of Standards of the Department of Commerce has just issued a publication of interest to the clay industries, entitled "A Study of the Atterberg Plasticity Method." It is well known that for some clays there is a very narrow range of water content in which they have a plasticity suitable for working, while other clays have a satisfactory plasticity for quite a wide range of water content. The Atterberg method of measuring the plasticity of clays, used to a considerable extent abroad for the rating of clays, and several other methods of estimating the plasticity, have been applied to about twenty different clays, and the results obtained by the bureau are carefully compared and discussed. A revised adaptation of the Atterberg method is suggested, in which the plasticity number is co-ordinated with the amount of water required to develop the best working properties of the clays. This scheme grouped the clays satisfactorily into those varieties which are sticky and would give trouble in working in a stiff-clay machine and those which are non-sticky and admit of ready working. Copies of this publication, which is for free distribution, may be obtained by interested parties upon application to the Bureau of Standards, Department of Commerce, Washington, D. C.

## SLIP CASTING TROUBLES

AT a recent meeting of the English Ceramic Society one of the society's members, Mr. J. A. Audley, B.Sc., read an interesting paper on "Some Slip Casting Troubles."

In the early stages of his paper, states the "Pottery Gazette," the essayist remarked that from the nature of their body materials the German potters were impelled to resort to the casting process more urgently than was the case in that country, and with their characteristic patience and thoroughness they studied the conditions to be fulfilled in order to ensure satisfactory results. A number of the difficulties which they experienced in their development of the casting process had been discussed in the German technical journals "Keramische Rundschau" and "Sprechsaal," and it was the matter which had found publication in the two journals mentioned which really formed the nucleus of the present paper.

The trouble more particularly dealt with was that made manifest by the more or less dark discolorations frequently produced at the spot where the slip, when poured in, struck the plaster surface of the mould. The origin of this and other defects had been ascribed to

various factors, including (1) properties of the raw materials, (2) composition of the mass or body mixture, (3) the presence of soluble salts, etc., (4) iron rust, (5) condition of the slip, (6) condition of the plaster forming the mould, (7) mode of introducing the slip into the mould. It would be convenient to briefly consider these several factors in turn.

1. Properties of the Raw Materials. Clays differed much among themselves as to their susceptibilities to the influence of alkalies. With this action in the direction of rendering otherwise thick slip more fluid was relatively small, and such clays (which were usually very plastic) were accordingly not adapted for use in casting slip with the aid of soda.

2. Composition of the Mass or Body Mixture. The presence of very fat clays often rendered an earthenware mass unsuitable for making casting slip. In one instance, H. Stein found that an earthenware mass in which the proportion of highly plastic clay was reduced to 7 per cent. was still unsuitable for casting. Sometimes impurities were introduced by using in the preparation of the casting slip waste scraps of clay from the workshops, etc., which were liable to be contaminated with dust, ferruginous matter, oil, etc. Such scraps would form good material for the purpose if they could be kept perfectly clean. The remarkable effect had been put on record by C. Tostmann that a certain clay which had been purified electro-osmotically was found to produce no discoloration in the body mixture, though the same clay purified by washing in the usual way regularly caused discoloration. How far this might be applicable to clays generally had not been determined.

3. The Presence of Soluble Salts, Etc. Soda (especially if impure), added in the preparation of casting slip, had been widely regarded as the cause of dark stains through its becoming concentrated at certain points where water was most rapidly removed in the drying of the pieces. Another possibility suggested by an anonymous correspondent in "Sprechsaal" was that moulds by continual absorption and after-drying became saturated with soluble salts which, in the dry moulds, appeared on the surface. Many salts, like the calcium sulphate of plaster, for example, even when present in only small quantity, as was well known, counteracted the normal effect of soda. It should be remembered that water extracted from most raw materials salts and other soluble substances which might act adversely, or perhaps in some cases favorably, on the slip. This was the case, for example, with clays and sand rich in organic matter, and to some extent with feldspars. When grey spots or patches became



specially noticeable after firing, chiefly on thin edges, they were due to soda being concentrated thereabouts during the drying. Such patches could not readily be removed afterwards.

4. Iron Rust. Another anonymous correspondent in "Sprechsaal" pointed out that rust from the iron parts of blungers or other containing vessels might contaminate the slip. All iron in contact with slip should be kept free from rust by cleansing whenever necessary.

5. Condition of the Slip. It was asserted by an anonymous correspondent in "Sprechsaal" that stains or discoloration were produced in earthenware when the slip was too thick and the pouring into the mould did not take place uniformly. This effect was said to be aggravated by too fine grinding of the ingredients forming the mass, but it was not easy to see why thick slip should have this effect, providing it possessed sufficient "flow," and no attempt was made to explain why such a difficulty should be associated with thick slip.

6. Condition of the Plaster in the Moulds. An anonymous correspondent in "Sprechsaal" attributed the formation of stains or discoloration to hard places in the mould, which appeared when the plaster had not been well worked through in the making of the moulds. This plaster absorbed water more slowly than normally prepared plaster, and left moist patches which became perceptible after drying.

7. Mode of Introducing the Slip into the Mould. Dark stains were said to be always produced when slip was poured into the mould so that it rebounded from the plaster, and when it was not possible to arrange for the impact to take place at points either invisible or, at least, not conspicuous, various devices had been recommended for breaking the force of the impact.

Now, with regard to practical suggestions. Some remedies had already been indicated incidentally when discussing the particular points, but it might be well to collect all the various suggestions together in their numerical order.

1. When adequate trials had demonstrated that the properties of one or more of the raw materials did not enable them to be adopted for making casting slip, the only practical course seemed to be to resort to different materials, or, at any rate, to different treatment.

2. It had already been mentioned that very plastic clays were often unsuitable for making casting slip. In many cases the substitution of part of the raw clay by kaolin or by clay previously calcined, or even increasing the proportion of ordinary non-plastic constituents of the body mixture when this was permissible would serve to make a slip otherwise unsuitable for casting quite adapted for that purpose where the use of soda was involved. Care must be taken against the introduction of dust, ferruginous matter of any

kind, oil, etc., into the slip; as most impurities were likely to exert a deleterious influence. Hence the moulds, as well as the prepared clay, should be used in a clean condition.

3. It had been mentioned that too much soda (especially if impure) used in the preparation of a casting slip had, right or wrongly, been regarded in many quarters as the cause of dark stains, through becoming concentrated at certain points where water was most rapidly removed in the drying of the pieces. At these places water was drawn from the still moist places, setting up a current which conveyed an appreciable quantity of soluble salts which often became visible as solid crusts on the surface, but it was by no means evident why such soluble salts should collect just where the inflowing slip struck the mould, as the accumulation of dissolved matter in other cases always gathered on the edges and other prominent places. Moreover, it was stated that similar stains occurred in the case of earthenware bodies which were not mixed with soda. When soda was present in wrong proportions, it was liable to produce separation of the non-plastic parts of the mass. With strong stirring it became fluid again easily, though it was not quite so good as at first. The presence of both soda and waterglass seemed to be beneficial in several ways, according to Stein, who found that by substituting waterglass solution for about half of the soda it was possible to use considerably less water in the case of an earthenware body mixture, and that no dark colorations were produced in these circumstances. Stein also stated that soda waterglass served to make good casting slip with body compositions containing highly plastic clays, and still better with soda as well, though soda alone was of no avail with such mixtures. To a thousand kilogrammes of dry mass, Stein used three kilogrammes of soda and 650 litres of water, and these quantities were changed to two kilogrammes of soda a litre and a half saturated solution of soda waterglass, and only 550 litres of water. The reduction in water was, as would be admitted, very considerable. Some authorities recommended the use of not more than one kilogramme of soda to 1,000 kilogrammes of dry mass, and Stein's proportion of soda certainly seemed unusually high.

4. It was, of course, desirable to use good clays, which were not charged with soluble salts, iron rust, etc. The aspect of the matter had, however, been adequately dealt with. It was evidently a case of preventive measures. Similar precautions were advisable against copper, brass, and other similar metals capable of producing coloring or other effects which were not wanted.

5. It had been asserted that stains or discolorations were produced in earthenware when the slip was too thick, especially if the slip was not poured into the mould uniformly. It was not at all apparent why slip

*(Continued on page 20)*



# The Buyers and Sellers

Business and Personal Items About Prominent People  
in the Different Branches of the Trade

**DOCTOR.**—A. D. Doctor, New York representative of the Central Glass Works, is again at his desk after a severe illness that necessitated a double operation. Mr. Doctor is rapidly regaining his health and strength and will no doubt be his old-time self again in a short while.

**GREENE.**—Albert E. Green, southern traveller for Manning, Bowman & Co., was forced to return from his trip the latter part of May when he dislocated his shoulder. He will resume his trip as soon as possible.

**NICKE.**—Ernest Nicke for sometime past assistant buyer of china and cut glass under John Ling at Mandel Bros., Chicago, has resigned his position and will locate in Seattle, Washington, as a manufacturers' representative.

**WADE.**—Gardner F. Wade, for the past twenty-five years associated with the housefurnishing department of Abraham & Straus, Brooklyn, as assistant and later as buyer, has resigned his position.

**WENTWORTH.**—W. W. Wentworth, formerly assistant to Gardner F. Wade in the housefurnishing department of Abraham & Straus, has succeeded Mr. Wade. Previous to his going with the Brooklyn house he was associated with Geo. H. Bowman & Co., Cleveland, and Walbridge & Co., Buffalo, N. Y. His assistant will be L. Aber.

**SETHMAN-HOGAN.**—Henry Sethman, with Bawo & Dotter for many years past, and B. Hogan, formerly a Chicago salesman, have joined the sales force of the E. W. Hammond Co., New York.

**BENDIG.**—August O. Bendig, formerly with the Japanese Fan Co., N. Y., is now connected with the Chicago office of Morimura Bros.

**GILMORE.**—W. D. Gilmore is now buying the china and glassware for Shepard, Norwell Co., Boston. He was formerly with Kaufman, Straus & Co., Louisville, Ky., China Hall, Boston.

**DESMAISON-DANGAIX.**—Fernand Desmaison and Henry Dangaix, both connected with the New York office of L. Bernardaud & Co., sailed aboard the S.S. Chicago on Sunday, May 30, for France, where they will rejoin their regiments. Mr. Desmaison has already seen considerable service at the front and was

in this country on a six months' furlough, recovering from wounds received in action.

**TWITCHELL.**—Bernard J. Twitchell, formerly with the R. A. McWhirr Co., Fall River, R. I., is now buying the china and glassware for the Callender, McAuslan & Troup Co., Providence, R. I., succeeding the late B. Martin.

**WEDGWOOD.**—Kennard L. Wedgwood, American representative of Josiah Wedgwood & Sons, Ltd., is now in England visiting relatives and the potteries. Mr. Wedgwood expects to remain abroad for about two months, and in his absence the New York office will be looked after by George H. Service.

**JACKLIN.**—John J. Jacklin, for some time past with the Boston Store, Milwaukee, resigned his position as china and glass buyer on June 1, and is now in the Eastern markets buying stocks for a specialty shop which he will shortly open up in Des Moines, Ia.

**BAER.**—Julius Baer, European buyer for Louis Wolf & Co., Boston, and New York, does not believe in letting even a war interfere with his business and is now abroad looking over the various manufacturers' lines.

**RANDLEY.**—J. P. Randley, formerly a travelling representative for the Sebring Pottery Co., has engaged in business as a manufacturer's agent, and is showing the lines of the Sebring Pottery and Paden City Pottery in the Mallery Building, Chicago.

**CHURCHILL.**—Frank Churchill, who has succeeded Carl Hoffman as china and glass buyer for H. A. Meldrum Co., Buffalo, N. Y., was a recent visitor to the New York showrooms and was guided about the districts by Mr. Hoffman.

## ALL OVER THE WORLD

The value of the imports of china and earthenware into Siam for the fiscal year 1914 amounted to \$457,016, against \$320,063 the preceding twelvemonth. The imports for 1913-14 consisted of \$334,677 worth of coarse and \$122,339 worth of fine china and earthenware, coarseware to the amount of \$143,745 being shipped from China, \$150,583 from Hongkong, \$15,430 from Japan, \$5,997 from Singapore, \$5,282 from Germany, \$9,142 from France, \$2,708 from Denmark, \$1,069 from Austria-Hungary, \$8 from United States, and \$713 from all other countries. Germany supplied \$27,898 worth of fine ware; China, \$42,907; Hongkong, \$19,982; United Kingdom, \$15,857; France, \$7,421; Japan, \$2,408; Austria-Hungary, \$2,272; Singapore, \$2,035; Belgium, \$808; Denmark, \$538, and the United States \$149.



## CHARACTERISTICS OF RADIATION PYROMETERS

THE Bureau of Standards will have ready for distribution shortly a paper entitled "Characteristics of Radiation Pyrometers." A careful study of this type of temperature-measuring instrument was considered urgent on account of the extensive use of radiation pyrometers in the technical industries. These instruments are widely used in the temperature control of the various processes involved in iron and steel manufacture, the glass, ceramic industries, lamp manufacture, etc.

Many of the instruments examined show different temperature readings for different focusing or sighting distances. Errors thus occasioned may amount to several hundred degrees. The effect of dirt upon the lenses and mirrors is of serious importance. The question as to whether the pyrometer absorbs all the heat radiation falling upon it is discussed, and the theory of the instrument and the connection of the behavior of the pyrometer with the theoretical radiation laws are given.

The bureau receives a large number of these instruments for test and standardization from various technical industries located throughout the country. Heretofore this testing required about three days for a single instrument on account of the difficulty in heating a furnace to an exactly uniform temperature. A new method has now been developed which permits a satisfactory standardization of a radiation pyrometer within one hour. Many suggestions are given for minimizing the errors to which the pyrometer is subject, and it is shown that this type of instrument suitably designed, adequately calibrated, and correctly used, is a trustworthy pyrometer having many advantages over other types of temperature-measuring devices, both for scientific and technical use.

## Slip Casting Troubles

(Continued from page 18)

should have this effect, provided it possessed sufficient flow, and no attempt was made to explain why such an effect should be associated with thick slip. The remedies suggested were, as might be expected, simply thinning the slip somewhat, and letting it run more quickly into the mould. It was also recommended that slip should be previously applied to the bottom of the mould with a strong pencil, to paint it on, in fact. The discoloring effect was said to be aggravated by too fine grinding of the materials, and it was recommended that the period for grinding should not exceed twenty-four hours. In case the short grinding period should prejudice the transparency of the product,  $\frac{1}{4}$  to  $\frac{1}{2}$  per cent. of dolomite should be added.

6. The formation of stains had been ascribed to hard places in the mould. These hard places absorbed water much more slowly than plaster of normally cast

moulds, and left moist patches which became perceptible after drying. The remedy was obvious, or at least the means of prevention were—take care to avoid unevenness of blending in the mould making.

7. Quite a number of devices had been suggested for preventing or minimizing the production of discoloration by controlling the rebound of the slip from the surface of the mould. The line of least resistance was doubtless represented by a proposal to let the slip strike only against parts which were practically invisible, or which were not to be glazed afterwards. Another simple plan, though it involved some small amount of labor and time, was the smear beforehand with casting slip the whole or parts of the surface of the mould, the slip being diluted with water and applied by a pencil in the case of porcelain. Still another plan was to suspend by means of a wire a small horizontal sheet of brass or other suitable material so as to break the fall of the slip and spread it out before it reached the surface of the mould. Another alternative was to run the slip in by means of a funnel, reaching nearly to the inside bottom of the mould. The funnel might be straight, or bent so as to permit a lateral connection with the mould. In the latter case there was little or no trouble from discoloration. Sometimes the lower end of the funnel was enlarged somewhat to spread the force of the small stream of slip. The use of a funnel was not a complete remedy, but it kept the discoloration within narrower limits. Carl Jacob, in the case of certain closet moulds secured a similar result by delivering the slip through a passage in the thickness of the mould wall leading to the bottom inside, and there, of course, gradually rising. Tostmann recently reported that a ceramic expert known to him prevented the discoloration by adding to the mass 90 per cent. of the clay in a weakly calcined condition. The biscuit firing of the clay took place in the dome of the oven. He was referring, no doubt, to the two-story oven largely used on the Continent, where the upper story was fired chiefly by the waste heat of the lower part in which the glazed ware was set. At higher temperatures, calcined clay and ground biscuit pitchers did not prevent discoloration. That such weakly calcined clay when thoroughly ground was still tolerably plastic was well known, and, since earthenware masses were fatter as a rule than those necessary for casting, this way of working might often be employed with advantage. Whether it was a certain means of prevention against the appearance of discolorations could not be said beforehand. For that a larger number of observations must be correlated.

The essayist concluded by expressing the hope that, having endeavored to bring to general notice the most important points mentioned in the articles consulted bearing on this important subject, those directly concerned with casting slips might discover some serviceable hints therein.



# Practical Law for the Buyer and the Seller

A Department Devoted to a Discussion of the Various Legal Matters That Are Constantly Confronting the Man in Business; the Opinions Rendered Are Based Upon Actual Decisions.

WRITTEN AND COPYRIGHTED BY

ELTON J. BUCKLEY

## Again the Legal Meaning of a Receipt in Full of All Claims.

THE following letter, which comes to me from Chicago, brings up that vexed and always interesting question—what is the legal effect of a “receipt in full of all claims.” After having given such a receipt, when only a part of the debt was paid, can the creditor collect the balance?

“Four of us bought a business and ran it about five years. About the second year I bought out one partner to keep peace. Subsequently things went worse and a year or so later I bought out another one. Things still went wrong, and about a year and a half later we sold out the stock and fixtures, but still own the real estate. The place was sold one year ago last October.

“I lost about \$5,000 and have been paying the debts of the old business ever since, and some are not yet paid. Now there was one firm which held a note for about \$800 and an open account was run with them after the note was given for I think about \$250. This firm recently gave its account to an attorney for collection. I paid all the time on it as fast as I could take the money out of my business here.

“Finally their lawyer came down and said if I would give him so much money he would settle it in full, give me back the note and a receipt in full for the open account.

“I asked him if he thought I was getting a square deal and if he considered the firm on the square, as I had no books showing the exact amount of the debt. The account had run all through the life of the business and I had no way of telling whether he was right or not, as part of the books were not to be had.

“He said his company was all right and he would settle for so much money and advised me to take it.

“I finally gave him his price, settled with him and got the note back and a receipt in full for the open account and he went away satisfied. Now the firm comes back at me and wants \$260 more and threatens suit.

“Can they collect it by law?”

This is an exceedingly familiar situation—two business people dealing together, coming to the parting of the ways, and the debtor party closing his

account with the other by paying somewhat less than the full amount and getting a “receipt in full.” Or closing the account by sending a check bearing the words “in full of all claims.” Sometimes the creditor accepts the check or signs the receipt—which has been prepared for him—without noticing that it is a receipt in full, and very often he does not mean to give a receipt in full at all. What is the status of my Chicago correspondent, and what is the status of everybody else in the same position, after something like that has been done?

There may be something in this correspondent's case which will save him from having to pay the balance of this claim, but he certainly states nothing in his letter which will save him. On the surface he is clearly liable for the balance, in spite of the receipt in full, provided it was an ordinary receipt such as is usually given in such cases. If it was a receipt under seal, there is some hope for him, as I will explain in a moment.

The only thing which can absolutely save him is the existence of a possible dispute at some time or other, between him and his creditor, as to the amount of the account. If they ever had an argument as to how much was owed, and if that argument was still unsettled when he got his receipt in full, he is safe, for the law says that the acceptance of part of an account in full of all claims, after a dispute as to its amount, is a complete bar to the collection of the balance.

If there was never any dispute—if both parties have at all times been in agreement as to how much was owed, then the receipt in full amounts to nothing, and the balance of this claim can be collected—if the receipt was not under seal. The theory upon which this phase of the law proceeds is that an agreement to accept part of an undisputed debt, in full of the whole, has no consideration, and is therefore void. A man who pays \$100 on account of an undisputed debt of \$200 is giving nothing for his receipt in full, for he was bound to pay the \$100 anyway. For that reason the promise had no consideration and cannot be enforced. The creditor in an undisputed debt can give any number of receipts in full and the very next day can demand the balance and collect it by suit if necessary.

But if the receipt in full is under seal the situation in most States is quite different. A seal means



simply a circle put at the end of the name which is signed to the receipt, with the word "seal" written within it. It is a small thing to make such a difference, but occasionally—not as often as formerly; however—it makes all the difference between black and white.

Where the debt is undisputed, and the debtor is attempting to settle it by payment of part, he will be safe in most States if he will get from his creditor a "receipt in full," or a "release of all claims," under seal, the seal being appended as I have described. The seal will give the consideration which would be lacking without it, and the agreement to take part in full settlement of the whole will be good. It is important to remember that where the debt is undisputed, this is the only kind of a receipt in full which will prevent the creditor from collecting the balance.

I take the liberty of making an observation outside the line of the legal question presented by this correspondent, which may be useful to other readers, though it can hardly be useful to the correspondent at this late day. It is that in cases of buying out a partner's interest, some arrangement should always be made to take advantage of the fact that the partner whom you are buying out is just as liable for the firm debts as you are. Here is a case where one partner seems to be left with all the firm debts on his shoulders. Nothing is said about having made an adjustment of the firm debts with the partners who were bought out. It may be that this firm, considering its debts, was insolvent when the shares of the two partners were purchased, in which case the partner's interest was worth nothing. It may even be that the firm was so much insolvent that the partner's interest was worth less than nothing—he could have been compelled to pay something from his personal estate to make the firm good. To pay a partner anything for his interest under such conditions is absurd, yet I have many times encountered cases where it was

done, the partners apparently not thinking it necessary to figure up the real worth of the partnership and appraising each partner's share upon that basis.

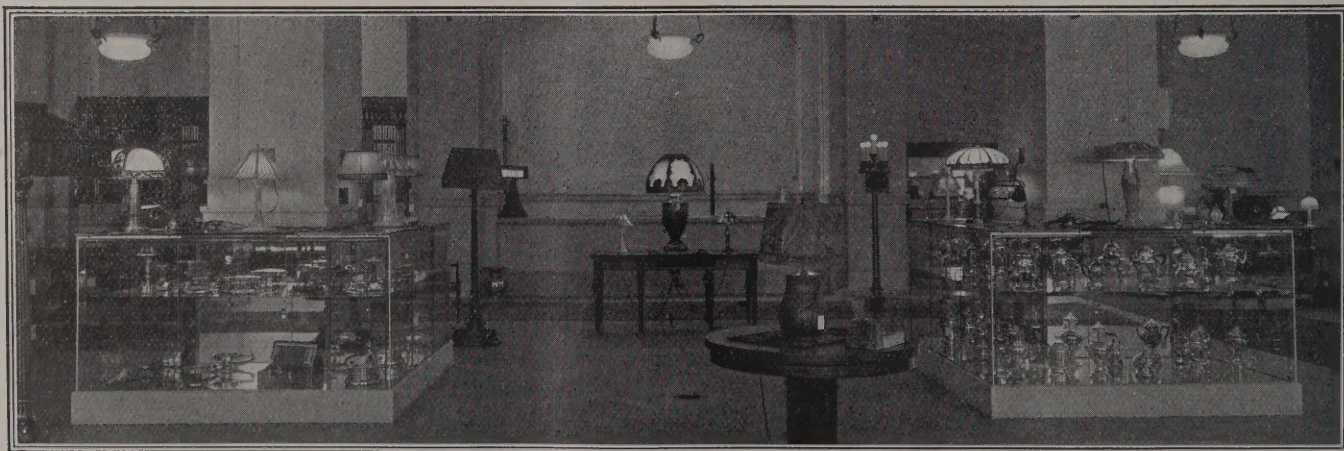
Still another phase of this question is this—that when you buy a partner out, you practically agree to assume his share of the firm debts. Remember that while every partner is alone responsible for the entire partnership debts so far as the creditors are concerned, among themselves partners are liable only for their share of the debts, and the partner who pays all the debts can collect their proper share from all the other partners. Of course this should be considered when buying out a partnership interest, and it seems trifling and superfluous to mention it, but my experience tells me that it is not—many, many times a man will buy the interest of his partner for an arbitrary sum—"how much will you take for your interest?" or "I'll give you so much," with practically no regard to the real book value of the interest to be sold.

#### CHINESE POTTERY MAN VISITS NEW YORK

ONE of the distinguished party of Chinese business men who were recently entertained by the Mayor's Committee during their stay in the Metropolis was Sheng Chen, head of a large lacquer and Cloisonne plant in Pekin, China. The party have spent some time visiting the large cities and manufacturing centres of the United States with a view to further trade promotion between China and the United States. Mr. Cheng is the owner of the Te Chang Cloisonne ware factory at Pekin and one of the leading business men of the Far East Republic. After their stay in New York the party, which includes several millionaires, left for the west over a northern route.

The people who never make mistakes are mighty uninteresting.

Even the fellow who knows it all can learn a little more by experience.

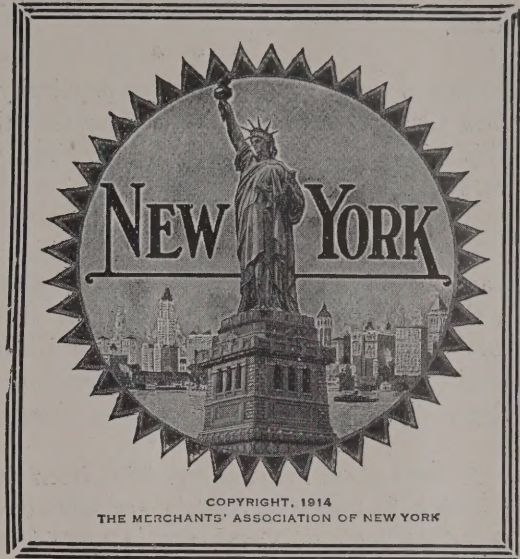


A section of the main office of the New York Edison Company during their recent Manufacturers' Loan Exhibit, showing a few of the lamps on view.



# In the New York Market

A Description of Seasonable and Staple Novelties That Have Lately Made Their Appearance and Where to Get Them



**B**LACK is fast becoming one of the most important shades in decoration. You find it everywhere in fabrics, wall papers and furniture. It has now become a popular color with the china and glass trade, and we might ask, "Why not?" The furniture



No. 30—A condiment set of inlaid stoneware, unique in shape and decoration. Excellent for cottage use.

makers have been using it extensively. The decorators themselves find it excellent for many purposes, and we have it on excellent authority, that the new wall paper lines, when they are shown this year, will contain an abundance of patterns worked up with black designs and with black grounds.

Black and white china will be just as necessary to the correct decoration of a home as black and white furniture, so its appearance on the market is timely and appropriate.

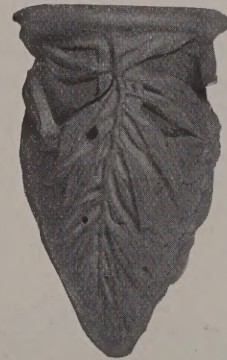
Some of those who are always looking for the "cause" that produces the "result," have said that black came into use since it was the only color obtainable. In some instances this may have been, and may be still, true, but we are prone to believe that black came into vogue because of merits of its own rather than because of necessity.

Black in decoration is unique—it is strong—it is virile, and when carefully and judiciously used there is no gainsaying that its effect is certainly wonderful. Its contrast, in some cases, is almost alarming; its vigor is always appealing. And because of these things, we believe black is more of "a new note in deco-

ration" than a "fad." It is not here for a time, but for always.

\* \* \*

Several charming new patterns, in which the application of Old English colorings on a black ground gives them a decided distinctiveness, are shown in the Royal Worcester china display at the Maddock & Miller showrooms. The new patterns are shown on a collection of plates, dishes, etc., and carry brilliant bird and flower designs that are reproductions of old Chinese and English patterns. In addition to these solid ground pieces they are showing some exceptionally fine service plates in black and white treatments with gold encrustations. They are also showing some exquisite service plates decorated by Roberts.



No. 31—A well shaped and decorated hanging flower or fern basket.

the Royal Worcester floral artist, in which the delicate colorings of the orchid plays a prominent part in the decorative scheme. An Italian garden pattern is exceedingly interesting and shows a series of paintings in panels. In "Shelley" earthenware they have added some very interesting black ground effects ornamented with beautiful rose and aster floral designs. These



pieces include odd shaped candlesticks, plates and bowls.

\* \* \*

Glass flower vases continue in popularity, the Fostoria Glass Co. showing another new one this month. This addition to the line is a twelve-inch vase ornamented with light floral cuttings.

\* \* \*

The United Cut Glass Co. is making a fine display of richly cut single stem flower holders, the collection consisting of twelve different shapes in assorted sizes. They range from six to fifteen inches in height and are shown in combination and floral cuttings. Scalloped, crimped or flare edges are shown.

\* \* \*

A large assortment of novelties from the war surrounded factories in Austria are now on display at the showrooms of Lazarus & Rosenfeld, and include many little comic figures of the fighting men of Germany and Austria in the form of banks and matchsafes. They are also showing a line of domestic pottery known as "Cameo" ware, consisting of jardiniers, pedestals, window boxes, jars and numerous other articles of utility and decoration.

\* \* \*

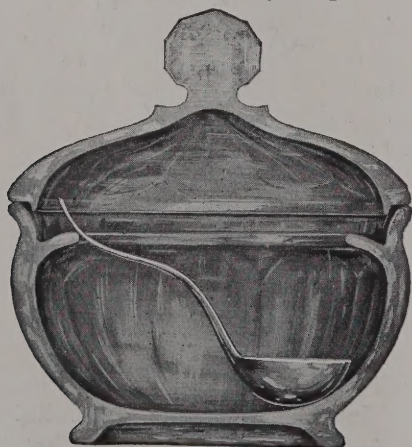
The Zanesville Art Pottery have sent its New York representative, E. W. Hammond & Co., some very attractive flower vases decorated with a black and white striped treatment. The black stripes are applied on a pure white ground in spiral, and perpendicular formations and together with the unique shapes of the vases makes them exceedingly charming for mantel or living room decoration.

\* \* \*

The Jewel Cut Glass Co. is introducing its beautiful diamond center cutting on a new line of lead blanks which has taken well with the trade. The pieces are not heavily decorated, carrying just enough foliage to give distinction to the finely cut diamond center of the flower.

\* \* \*

While they are not showing anything decidedly new,



No. 32—All crystal covered crushed fruit dish, large and attractive—just the thing for soda fountains.

the Peters & Reed Co. are getting excellent results again this season with their line of "Moss Aztec" pottery. This ware was created to satisfy the desire for an original idea in pottery for use in homes where flowers were considered a part of the furnishing scheme. It is a very distinctive line, its rich red brown tones and antique appearance harmonizing with practically every decorative interior.

## POTTERY MAKING THE OLDEST CRAFT

THE oldest discovered relics in the world are pieces of pottery, showing that in Ancient Egypt, in Greece, in Rome, China, Persia and India, the potter, brown, white and yellow, plied his clay when history dawned. His is the oldest, and once was the most picturesque of crafts—the craft which on vases and urns and other vessels pictured the doings of the day, and on tablets inscribed the history and religious and political convictions of the tribe.

The ancient potter was a man of ideas and influence. He fulfilled, in a measure, the functions of the sculptor, the painter, and the journalist, and of course, in addition, the supplier of utensils. But he is not the man he was. Science has taken the place of art. Specialism has ousted versatility. The potter is no longer an artist; he has become a mechanic. Machines and moulds, chemists and pattern-makers now each contribute something to the making of a piece of pottery, leaving little to the resources of the potter excepting intelligent application of routine methods. Reliable and skilled the expert potter still must be, but his is the skill of experience and hard and fast rules, not of genius and initiative. Few works of art are produced in the average modern pottery. There is little demand for it. Ours is a utilitarian age. The useful rather than the beautiful is desired, and if we buy art treasures it is, as a rule, not for their beauty, but for their antiquity. Consequently we throttle the artist and elevate the dealer. Where a single urn was formerly produced, a thing of beauty and of joy, to which a poet might pen an ode, a thousand vases are now turned out cheaply.

Uniformity and utility have replaced poetry and romance. Modern pottery, everywhere, is mostly of an archaic character. Into its making there goes little of that artistry which, in a statue or a painting, in a fretted elephant tusk or a lamp of beaten bronze, shows the individuality and the ideal of the artist, and stirs the admiration and the pleasure of the spectator. No doubt ours is the best of ages. There are more happy homes in the world today than ever before.

The clerk who is always thinking someone is trying to take advantage of him, who goes around with a chip on his shoulder, will find suspicion met with suspicion.





## From All Over the World

LITTLE NOTES OF INTEREST TO  
THE TRADE PICKED UP FROM  
DIFFERENT PARTS OF THE GLOBE



### GIMBEL BUYER TALKS ON CONDITIONS ABROAD

**A**T a recent meeting of the buyers and executives of Gimbel Brothers, New York, Edward P. Calderhead, buyer of house furnishings and toys, who recently returned from an extended trip abroad, discoursed in an interesting way on the manufacturing conditions abroad as he found them in Germany, France, Belgium and England. "In many lines," stated Mr. Calderhead, "there is a scarcity of raw material in Germany, and only in the glass trade did the conditions approximate normal. Most of the glass factories there were running on a fairly normal basis and there was no scarcity of raw material. However, the trade suffered severely from a scarcity of labor, which was the largest problem of the manufacturers." In general, the German manufacturers have not raised the price of glassware, it being about the same as it was before the war, with in some instances a 5 per cent. decrease. In Belgium and France the scarcity of labor is a most serious problem. Mr. Calderhead had many interesting experiences and placed orders freely, believing that the goods will come through in good time.

### THURINGIAN INDUSTRY PARALYZED BY WAR

**A**N industry ranking equal in importance with the manufacture of dolls and toys is the manufacture of porcelain, china and stoneware, and this district is undoubtedly one of the three most important centers of the ceramic industry in all Europe. Its history goes back to the early part of the eighteenth century, its establishment, in a large measure, being brought about by the discovery of important deposits of kaolin. From the start every condition seemed to favor its development, until today Thuringian china and porcelain is well known for its excellence and artistic features in all parts of the civilized world, says Consul General Wm. J. Pike, of the Saxe-Coburg-Gotha district.

The industry may be divided at present into four chief branches, namely: The production of plate and household ware, the manufacture of electrotechnical goods, the toy-making branch, particularly the manu-

facture of doll heads, and the making of fancy goods generally known as articles of luxury. Undoubtedly the most important of these is the first mentioned. A better understanding of the extent to which this branch has developed is readily seen by the statement that those who may be termed the larger manufacturers number 160, and it is estimated that the entire industry has given employment to 25,000 or 30,000 workpeople, with a production variously placed at from \$12,000,000 to \$15,000,000, or nearly one-half of the total output of Germany.

While the goods produced in the district did not rank as high in grade, on the whole, as those made in certain other parts of Europe, a ready market was found for staple articles in different countries of the world, and particularly in the United States, which took nearly \$1,000,000 worth in 1914. Good customers in the past have been found in Great Britain, Switzerland and the Netherlands. What has been observed above regarding other industries is applicable to the china and porcelain industry—that is, the beginning of 1914 was highly prosperous, but in the last half, as a result of the war, business was to a large degree paralyzed, with a home market demanding few or no goods and an export trade not worthy of the name.

### AUSTRIAN POTTERIES OPERATING ON HALF TIME

**S**INCE the outbreak of the war a good percentage of the potteries have continued in operation. From 50 to 65 per cent. of the hands are now employed, and the factories are reported to be making three days a week. By so working, all current orders can be filled and a certain amount of stock is also being made, reports the U. S. Consul in the pottery district. Wages are about the same as before the war, but an increase is expected. Trade with the countries now at war with Austria is lost and it will be years before it is recovered, if at all, and it is admitted that the future of this industry depends largely upon the American market, which since the beginning of the war has fallen off enormously.



## What Ware Are You Selling at a Loss?

(Continued from page 15)

1. Detail Cost Sheet of one dozen plates. One dozen plates is taken for illustration. The size is indicated by x. The cost would vary according to the size, so that each size of plates should be figured separately.

2. Average Weight Per Dozen. In figuring the cost of chinaware it is necessary to have the average weight of a dozen pieces on which the cost is being figured. This weight would be the finished white ware weight or the glost weight.

3. Costs That Are Proportioned on a "pound basis." In figuring the cost of chinaware, part of the cost is figured on the "pound basis" and part on the piece basis. Body and Glazing Materials and Slip House and Dipping Department Labor and Expense are figured on a "per pound" basis.

4. Cost of Clay includes the raw body material used in preparing the clay for the Clay Department, Glazing Material and the Slip House and Dipping Department labor and expense. The Cost of Clay per cwt. of good white ware is obtained by dividing the number of pounds of ware produced into the total cost of the Slip House. This will give the cost of the material, slip house and dipping department labor and expense. The average weight of a dozen plates is multiplied by the average cost per pound for a period of time and extended. See Section 2.

5. Costs That are Proportioned on a "per Piece" basis. The unit cost for the Clay Department, Kiln Department, Decorating Department and Packing Department are apportioned to the ware on a per piece basis.

6. Jiggermen, Pressers, Casters, Turners and Handlers. The cost of labor in this department is apportioned to the ware on a per piece basis, as these operations are piece work, the piece work rates can be used and the cost obtained for the dozen plates.

7. Clay Department Indirect Expense. To the direct labor cost, such as Jiggermen, Pressers, Casters, Turners and Handlers should be added the percentage of direct labor to cover the Indirect Factory Expense in the Clay Department, which includes Foremen, Mould-Makers' Labor, Mould Material, Fuel for Heat and Power, Maintenance, Repairs, Depreciation and a proportion of General Factory Expense. It is advisable to use a percentage based on normal or average production for a considerable length of time say several months or one year.

8. Percentage Allowed for Breakage. The total cost of the Clay Shop Direct Labor and Indirect Expense on one dozen plates should be multiplied by the average percentage of breakage and extended to cover the loss due to breakage in kiln. This would include the loss in the bisque and glost warehouse. The number of pounds of good ware produced in the Clay Department for a period of time should be divided into the

number of pounds of breakage, which would give the percentage that should be used in figuring the breakage allowance. No allowance is made in figuring cost of material, because the cost per pound is based on the good glost ware only.

(To Be Continued).

### W. F. MORGAN HEAD OF N. Y. MERCHANT'S ASSOC.

AT the annual meeting of the Directors of the Merchants' Association of New York, held during the latter part of May, the following officers were elected for the ensuing year: William Fellows Morgan, president; Albert Plaut, first vice-president; Waldo H. Marshall, second vice-president; Lewis E. Pierson, third vice-president; Silas D. Webb, treasurer, and S. C. Mead, secretary.

Mr. W. F. Morgan, the new president, succeeds William A. Marble, who held the office since June, 1913, and who was unable to accept again the honors of the office. The new president is a man of unusually wide and varied interests. He is a graduate of Columbia University, where he took a degree as mining engineer in 1884. He is identified with a number of manufacturing concerns and a director of the Citizens' Central National Bank. He served as a member of the staff of General Ward, of the N. Y. National Guard, and is perhaps best known as president of the Young Men's Christian Association of New York.

### WOOLWORTH CO. DECLARES QUARTERLY DIVIDEND

THE F. H. Woolworth Co., leaders in the five and ten cent merchandising field and one of the largest pottery and glass buyers in this country, have declared the usual quarterly dividend of 1¾ per cent. on the preferred stock, payable July 1. At a meeting of the directors held recently, C. C. Griswold was elected vice-president, and H. T. Parson, treasurer, filling vacancies created by the recent death of Mr. Peck, who died in Brooklyn, N. Y., last month.

### CHICAGO CUT GLASS CO. NOT INCORPORATED

WE were in error when we stated, in our May issue, that Frank F. Tinker was president of the Chicago Cut Glass Co., as this concern is not incorporated and is owned by Catherine Buckley and H. H. Buckley and Mr. Tinker is not connected with it in any capacity. He is, however, connected with the Cut Glass Products Co., who are the sales representatives of the Chicago Cut Glass Co.

The man who places confidence in no one may avoid some disappointments, but he will live a lonely and a suspicious existence. The basis of all business is confidence.

Like store, like man. Your store shows to the public what kind of a man you are.



## An American Kaolin Industry

(Continued from page 13)

One of the oldest of kaolin mines has three large beds situated at Mertztown and near Alburdis, Pa. Two of these beds have been operated for more than forty years. These deposits are considered very valuable, and, although not of the highest type of clay to be found in America, it answers the purpose for manufacturing many articles where kaolin is used.

At this plant no open-air pits are used. The clay, as it is dug from the open deposits, is soaked thoroughly in vats that are located in buildings, and from these vats it is conveyed to the filter presses and later dried in steam drying kilns.

Up to this time the war situation has not materially affected the trade of the plants in this section. During 1914 more clay had been imported to America from England than previously. This was caused by the fact that England was unable to ship any of its clay to any of the other European countries at war, and America, for the time being,

became the dumping ground, this, despite the fact that domestic kaolin has been selling at \$9 per ton in New York City and the price of foreign clay f. o. b. the same city, have varied from \$14 to \$20 per ton.

From these mines, also, a considerable quantity has been shipped to Canadian manufacturers, but lately there has been an increase of seven and one-half per cent. in duty on all clay shipped from the United States to Canada, in order to help make up Canada's part in the war fund that the mother country needs.

While Germany has some of the finest clay deposits, few shipments have been received from that country of late, and it is said that some Ohio potters have found a way to use domestic clays and, at the same time, make better ware than before.

The majority of the clay from the Pennsylvania deposits, however, are not of special benefit to the manufacturer of chinaware products, owing to the fact that the deposit of iron in the clay is about one per cent. and in some cases more.

As the war situation makes the resumption of normal shipments more and more distant, the prospects grow brighter for the clay works in Pennsylvania, because as the shipments decrease from England, prices will increase here, and the demand will become greater.

ED. NOTE.—The foregoing article is reproduced from the *Brick and Clay Record* with permission.



Showing the Kaolin pits and drying sheds of one of the American Plants.

## Seen in the New York Stores

A Column of short notes of interesting novelties featured in local stores during the past month

A WORKING display by which a new floral cutting was featured was one of the features of a cut glass sale held at the New York store of Gimbel Bros. last week. The work of the glass cutter was demonstrated thoroughly and his frame was constantly surrounded by a crowd of interested shoppers.

\* \* \*

A strong showing of black and white china and glassware was featured during the early part of the month by a prominent Fifth Avenue specialty shop. Included in the collection were black glass finger bowls at \$30 a set. An interesting detail shown in connection with these finger bowls was a flower rim, a wire arrangement which fits on the edge of the bowl and in which flowers can be adjusted. This is a novelty that will find pronounced favor with the fastidious.

\* \* \*

A seasonable article that enjoyed a good sale during the latter part of May and early in June were the strawberry comports displayed in the Fifth Avenue district. The comports are of glass and a small raised compartment in the centre, for holding powdered sugar. The unhulled strawberries are placed on the plate surrounding this and are served in that manner, it being said that the berries have a much better flavor than when stemmed. In plain glass these comports retailed at \$18 a dozen and when engraved in a strawberry pattern they sell for \$36 a dozen.

\* \* \*

A fruit salad plate is also something new. This is a low edge plate, much like a soup plate with a deep center. The advantage of this, says an uptown dealer, lies in its decorative possibilities, for the leaves may be arranged more artistically around the main portion of the salad. In plain glass, with a narrow double border of gold, the price is \$21 a dozen and with a broad gold incrustation, \$42. In green glass, with a satin finish engraving, the price is \$36 a dozen.



## News from the Potteries

**SEBRING, O.**—All the local pottery plants, with the exception of one, entered into the month of June working on full time, the one exception making about eight days per pay. The outlook for the future is very good considering the conditions prevailing. The Sebring Pottery Co., recently added a small addition to their plant and are using it for experimenting on casting. Some exceptionally interesting bakens and dishes have been produced so far and the work is expected to prove a success. It is rumored in the pottery districts of Ohio that in the very near future another addition will be made to this plant. It will take in practically all the room they have that can be used for building purposes it is said.

\* \* \*

**Crooksville, O.**—At a meeting of local and out-of-town business men held here recently it was definitely decided that the proposed new pottery plant would be located on the property of the Globe Stoneware Co. The Globe plant will be remodeled and the most modern equipment for the manufacture of high grade porcelain will be installed. About fifty men will be employed at first but a much larger number will be required when the plant is in full operation.

\* \* \*

**Akron, O.**—Three kilns are being erected at the plant of the Summit China Co., which was taken over by Geo. H. Bowman Co., Cleveland, O, some time ago. The work will be completed this month and it is stated that the company expects to have its new line of china on the market with the opening of the fall trade.

\* \* \*

**East Liverpool, O.**—The annual convention of the National Brotherhood of Operative Potters will be held at Atlantic City in July, at which time the wage scale will probably be discussed. The rank and file do not believe that any wage increase will be sought at this time, although a conference may be asked to make some changes in the working rules. Following the Atlantic City meeting the committees representing the Brotherhood and the manufacturers will hold a joint conference and any difference that may exist will be straightened out.

\* \* \*

**Buffalo, N. Y.**—The Buffalo Pottery is preparing to make china, and in due time will have a fine line

of ware on the market. The factory will be turned over to the dinnerware branch, and every effort will be made to place the product with dealers who are unable to fill their requirements from the customary foreign sources. It is reported that a number of other potteries have had the matter under consideration, but have reached no conclusion. This will mean that a considerable volume of china dinnerware that was formerly imported will be manufactured by American manufacturers.

\* \* \*

**East Liverpool, O.**—The pottery trade of the local district is greatly improved, as the payrolls in the East Liverpool district have been larger during April than in any other month this year. While no boom exists, yet more potteries have resumed work, and those which have been at work are now running more regularly, so that on the whole a more comfortable business is being done. According to all indications, the pottery trade will get better as the season advances, because the ware that is being turned out is better than anything ever before made in the district.

The pottery operations throughout the western district tend to indicate that the business is somewhat better, although still behind the sales of last year. The improvement in trade comes from the accumulation of small orders, especially from buyers who have been holding off, finding they could hold off no longer. In the aggregate this makes a good business, as it is much easier to pay for a small lot of ware than to fill the store's warehouse with goods that may stay a long time.

\* \* \*

**Zanesville, O.**—The five kiln pottery plant of the Ohio Pottery Co., manufacturers of fancy stoneware, has been purchased by a company of local and Youngstown business men, headed by C. D. Fraunfelter, until recently with the Guernsey Earthenware Co.

The officers of the new company are C. D. Fraunfelter, president; Hugh H. Hamilton, vice-president; Dr. H. R. Geyer, secretary and treasurer. The directors are the officers and Messrs. Ernst and Mackey. The sale price of the plant was not made public, nor as yet have been the plans of the new company. It is understood they will take up the manufacture, however, of table ware and earthenware, but this could not be verified.



# Lamp Lighting Fixture, Shades & Art Metal

## CHINA LAMP BASES REPRODUCED IN WOOD.

WHEN the Lusitania went to the bottom of the sea last month, it is said she carried with her one of the richest old porcelain vases of the Morgan collection. Connoisseurs throughout the world regretted its loss, as well they might, but it has not been lost to art in its entirety, and will shortly make its appearance reproduced in wood and finished in a manner that even the most expert will marvel at.

This unique reproduction is the work of Charles R. Gracie, a New York lamp manufacturer, and so far as we know, the first man in this country to successfully introduce wooden reproductions of porcelain and metal vases in the form of lamps. His work and his line of lamps are unusual. The lamps are entirely different from anything else on the market, and the person seeing them for the first time wonders how it is possible to produce such beautiful vases without the aid of the potter's clay.

Mr. Gracie, the originator of this style of lamps, was formerly associated with the furniture business, specializing in the restoring of antiques and refinishing, and did considerable work for the late Stanford White. He started to reproduce porcelains about twelve years ago and since then has made frequent trips abroad for study and to visit the leading pottery collections.

He has reproduced vases of the Morgan and Altman collections and the original Hawthorne, which was

sold a couple of years ago at the American Art Galleries. Also the famous salt cellar and Charles II. bottle which were sold at Lord Ashburnham's collection sale last spring. This bottle sold for the highest price ever paid for silver, that is, at the rate of 750 shillings a pennyweight.

Considerable time is consumed carrying out the detail of these lamp bases, but so cleverly is the work executed that even experts at times have been rather skeptical that the pieces were really wood and not metal or porcelain.

A shade department has been recently added to the factory and they expect, within a short time, to be able to extend to the trade something in the shade line that is, as their lamps, out of the ordinary. The complete line is now shown at their recently opened showroom at 320 Fifth Avenue, New York.

The two lamps illustrated on this page are excellent examples of what this plant is doing. The urn-shaped lamp was taken from a Greek pottery lamp.

It has a black background and a band of orange, the decoration being in silhouette and illustrates Doris, the famous Greek painter being crowned by Minerva. The shade is black, lined with white, with a Grecian border hand-decorated. The other lamp is a reproduction of an original Cloisonne vase shown at the Metropolitan Museum of Art. The egg-shaped panels run in reds, yellows and purples, and has a most unusual effect.



Two remarkably fine reproductions of old porcelains in wood, shown in the lamp line of Charles R. Gracie.





No. 33—A new black and white ceiling dish recently put on the market.

**T**HE H. W. Johns-Manville Co. have taken over the product of the Mitchell Vance Co., designers and manufacturers of lighting fixtures. The latter company was established in 1845 and is one of the oldest lamp concerns in the country. The new headquarters will be at Madison Ave. and Forty-first Street.

\* \* \*

The Lighting Studios Co., formerly at Madison Avenue and 30th Street, New York, is now located at 220 West Forty-second Street, N. Y.

\* \* \*

The David J. Braun Mfg. Co., and the Beardslee Chandelier Co., both of Chicago, Ill., have been consolidated and are now being operated under one management. The name of the Beardslee Company will be retained and the other discontinued. Charles D. Ricklefs, Daniel Hesly treasurer and secretary respectively, as well as the sales and manufacturing departments of the David J. Braun Mfg. Co. will be associated with the new concern but Messrs. D. J. and S. D. R. Braun have retired from the business.

\* \* \*

Malone & Nicholson, New York, are showing a new lighting pendant or lantern, called the "Aphrodite" from the lighting glassware factory of the United States Glass Co. It is furnished in tints of blue, old ivory, verde and ecru. The piece is fifteen inches in diameter, has a depth of sixteen and three quarter inches, and is adaptable to either nitrogen or Mazda lamps.

\* \* \*

The factory and salesroom of the Turchin Co., Inc., manufacturers of Duro-glaze lamps and metal novelties, have been moved from 403 East Twenty-third Street, New York, to 536-546 West Twenty-third Street, where they have much better facilities for manufacturing and showing their lines.

\* \* \*

Lazarus & Rosenfeld have recently added to their lamp display a considerable number of mahogany floor lamps with silk shades. The range of shades is large and includes both French and domestic patterns.

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## OBITUARY

WILLIAM S. HANCOCK.

William S. Hancock, vice-president of the Trenton Potteries Company, former state comptroller and a director in a score of Trenton industrial and banking concerns, died at his home in Brown's Mills, N. J., May 25, from a complication of diseases. Mr. Hancock was a native of New Jersey and was born October 19, 1854. It was not until 1881 that he entered the pottery field, at that time, together with Charles Howell Cook, he organized the Crescent Pottery Co., which was later absorbed by the Trenton Potteries Company. Since the consolidation in the early nineties Mr. Hancock retained the office of vice-president.

SEYMOUR H. KNOX.

Seymour H. Knox, a cousin of F. W. Woolworth, the head of the great 5 and 10-cent store syndicate, and one of his earliest associates in the business, died at his home in Buffalo, N. Y., last month. Mr. Knox had been in poor health for some time past and it is said that he grieved greatly over the sudden death of Carson C. Peck, whose career was closely identified with both Mr. Knox and Mr. Woolworth. Deceased was a big factor in the Knox-Woolworth merger under the name of F. W. Woolworth Co. and capitalized at \$65,000,000. Mr. Knox was born in Russell, St. Lawrence Co., New York, in 1861, and left an estate valued at \$20,000,000.

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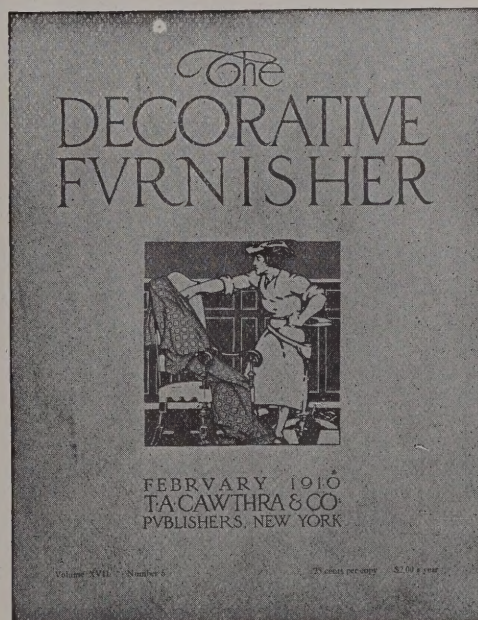
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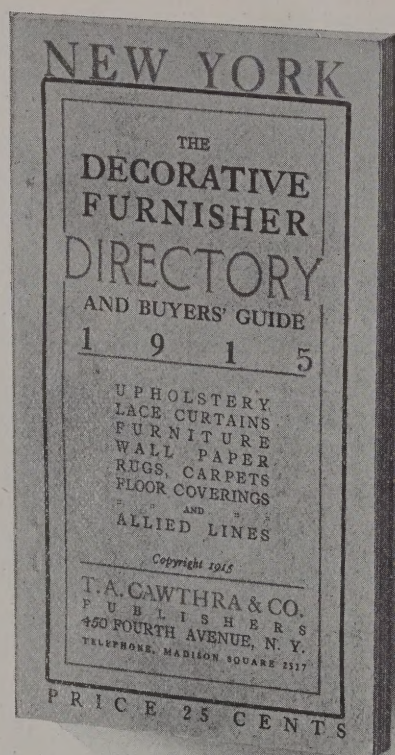
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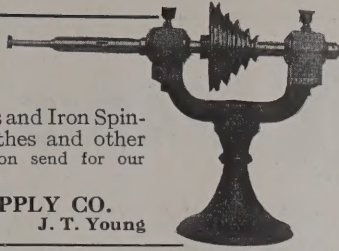
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